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RESEARCH ARTICLE

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Tadut as a medium of Dakwah: The transmission of Islamic values through local wisdomSalsabila Nova Fatimah¹, Rifda Najila Marhamah², Febi Junaidi³ , Sri Satyaningtyas², Abdul Hakim², Akhmad Fikli², Muhammad Hufron², Usman², Nikila Shofiyatuz Zahra² & Abdul Jabar²¹Universitas Islam Negeri Syarif Hidayatullah Jakarta, Indonesia²Universitas PTIQ Jakarta, Indonesia³Bimacita Global, Indonesia*Correspondence: febijunaidi@gmail.com**ABSTRACT**

Tadut, a form of lyrical poetry rooted in Kedurang, South Bengkulu, has historically served as a medium of consolation in times of bereavement and as an instrument of *dakwah* (Islamic religious outreach). While modernization and shifting cultural preferences have diminished its practice, *Tadut* remains a significant locus where Islamic values and local wisdom intersect. This study aimed to analyze the Islamic values embedded in *tadut* and to assess its role as a medium of religious communication and moral education within the Kedurang community. Employing a qualitative approach, data were collected through observation, structured interviews with community elders, and documentation of *tadut* performances. The data were then analyzed using interactive model of data analysis with triangulation to ensure validity. The findings reveal that *Tadut* encapsulates core Islamic values, including (1) monotheism and obedience to Allah; (2) belief in angels, scriptures, and divine decree (*qada and qadar*); (3) reinforcement of obligatory worship, particularly the five daily prayers (*salat*); and (4) cultivation of noble character such as patience, sincerity, and resilience in facing life's trials. The study demonstrates that *tadut* functions not only as a ritual of communal consolation but also as a dynamic form of oral pedagogy that embeds theology, worship, and ethics into daily life. Its novelty lies in highlighting *Tadut* as a contextual and emotionally engaging medium of *dakwah*, bridging oral traditions with Islamic communication theory. The implications suggest that revitalizing *Tadut*, through educational integration and cultural preservation, can sustain its role as a heritage practice and a relevant medium for transmitting Islamic values to future generations.

KEYWORDS: *Dakwah*, Islamic Values, Kedurang Bengkulu, *Tadut***Research Journal in Advanced Humanities**

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Introduction

The Kedurang community in South Bengkulu has a diverse range of unique and enduring cultural traditions. These traditions remain an integral part of the community's daily life. A number of scholarly studies have been conducted to explore various aspects of Kedurang's cultural heritage. One of the cultures which has a lot of Islamic values in Kedurang is *tadut*. *Tadut* originates from the Arabic word *tahadut*, meaning "to memorize repeatedly." This form of lyrical poetry emerged in the Kedurang region of South Bengkulu Province with the arrival of Islam. Historically, Islamic scholars (*ulama*) employed *tadut* verses, composed in a simple, clear style easily understood by the local community, to convey religious teachings. Traditionally, *tadut* is performed when a community member experiences misfortune, particularly the death of a family member. Its primary purpose is to console the bereaved through poetic recitation, while simultaneously serving as a medium of *dakwah* (Islamic religious outreach) to introduce and reinforce core Islamic principles (Khawaja & Khawaja, 2019; Sabillah et al., 2017). Over time, *tadut* has become an established custom during bereavement, with recitations typically held at the bereaved family's home every Thursday night until the 40th day after death. However, modernization, social transformation, and shifting cultural preferences have gradually diminished the role of *tadut*. Once a vital instrument for communal comfort and religious propagation, it is now rarely practiced.

Tadut is characterized by a monologic lyrical narration performed collectively, rooted in Islamic teachings and thematically centered on *tauhid* (monotheism). It functions as a medium for religious reflection and a vehicle for embedding Islamic values into daily life. The transition of *tadut*'s role over time reflects broader changes in modes of *dakwah*. While it once stood as a central channel of religious outreach and spiritual reinforcement, today it competes with modern, technology-driven media. Nevertheless, *tadut* retains profound significance as *dakwah* and religious education. From a cultural *dakwah* perspective (Budiantoro, 2017), it integrates Islamic messages with local artistic expression, addressing themes such as monotheism, the pillars of faith, and social ethics through poetic and emotionally resonant delivery. The transcendental *dakwah* framework (Atin, 2020) also applies, as *tadut* emphasizes theological values like belief in Allah and the afterlife. Furthermore, its humanistic approach treats audiences as active participants rather than passive recipients, tailoring messages to emotional and social contexts (Dean, 2020). In bereavement settings, *tadut* aligns with the principle of *dakwah bil hikmah* (Yunita et al., 2023), which advocates delivering religious guidance with wisdom and empathy. This participatory and communicative nature (Mellēna, 2022) ensures that the community serves not only as recipients but also as performers and custodians of the tradition.

Beyond its function as a medium of *dakwah*, *tadut* embodies a wealth of Islamic values. Central among these is monotheism, expressed through verses affirming faith in Allah, the inevitability of death as part of divine decree, and the necessity of righteous deeds in preparation for the afterlife (Eryandi, 2023). It also conveys moral virtues such as patience, honesty, and sincerity, alongside socio-religious exhortations to practice compassion and uphold the pillars of Islam and faith (Tambak et al., 2021). From a character education perspective, *tadut* fosters responsibility, discipline, and spiritual piety as acts of devotion to Allah (Ermayani & Saputra, 2020; Hambal, 2019). Hence, it can be viewed as a holistic medium for Islamic religious education, encompassing *aqidah* (creed), *ibadah* (worship), and *akhlak* (ethics).

Empirical studies reinforce *tadut*'s educational and *dakwah* value. Febriansyah et al. (2018) highlight that its oral artistry embodies Pancasila principles and religious values, making it a viable tool for moral reinforcement. Sady (2018) found *tadut* lyrics to be pedagogically relevant for junior high school curricula in Kedurang. More recently, Mentari and Syaputra (2024) documented early digitalization efforts aimed at preserving *tadut* while broadening its reach. Collectively, these findings affirm *tadut* as a tradition and an adaptive educational medium, meriting preservation and contextual development. Within the broader Islamic communication framework, *dakwah*, a central pillar of Islam, requires effective media to convey messages of virtue. *Tadut*, as a traditional yet underutilized medium, holds distinctive strengths. Practiced in various regions of Indonesia, particularly among Malay and Minangkabau communities, it blends Islamic narratives, such as prophetic stories, accounts of the Companions, and moral parables, with expressive rhythm, intonation, and performance. This approach engages audiences emotionally, fosters intimacy between preacher and listener, and enhances receptivity to religious teachings. Unlike more formal or linguistically complex *dakwah* formats, *tadut*'s accessibility ensures inclusivity for audiences less familiar with Arabic or technical theological vocabulary. It also reinforces local cultural identity, offering a counterbalance to the increasingly globalized or Arabized style

of modern *dakwah*.

Despite its essential roles, *tadut* faces critical challenges to its survival. Rapid technological change and shifting audience preferences, particularly among younger generations, have contributed to its decline. To ensure its continuity, innovative strategies are necessary, such as recording performances in audio-visual formats, incorporating them into digital platforms, and adapting content to resonate with contemporary audiences. In summary, *tadut* represents a valuable intersection between Islamic *dakwah* and local cultural heritage. It delivers theological, moral, and social teachings in an emotionally engaging, pedagogically rich, and culturally grounded format. With appropriate revitalization efforts, *tadut* can function as a creative and contextually relevant medium for *dakwah*, effectively bridging Islamic values with the realities of modern society.

Literature Review

In the discourse of Islamic communication, *dakwah* is understood as a process of conveying Islamic teachings to the community in a well-organized manner to create a better social order. With the evolution of time, *dakwah* activities are no longer confined to pulpits or sermons; they also utilize media and local cultural forms such as *tadut*. *First*, the humanistic approach to *dakwah* focuses on human values, empathy, and equality in delivering religious messages. Karimullah (2023) argues that *dakwah* oriented toward human values can promote peaceful and constructive social change while fostering more harmonious social relationships. *Second*, the theory of the diffusion of innovations examines how new methods and media in *dakwah*, such as social media, can be accepted by the public. Hidayat and Nuri (2024) assert that digital *dakwah* strategies must consider the speed at which society adopts new technologies so that Islamic messages can be widely and effectively communicated. *Third*, the Uses and Gratifications approach positions the audience as active subjects in selecting *dakwah* media based on their needs and preferences. In this context, people use media such as YouTube or Instagram to access religious content that aligns with their lifestyles and personal interests (Hidayat & Nuri, 2024). *Fourth*, the integrative communication model of *dakwah* combines affective, cognitive, and psychomotor elements in delivering religious messages. Saifillah (2023) notes that the effectiveness of *dakwah* heavily relies on the ability of the *da'i* (Islamic preacher) to engage the emotional, rational, and behavioral aspects of the audience through interactive and contextual media. *Fifth*, the inclusive *dakwah* approach through *dakwahtainment* leverages entertainment media such as podcasts to reach a broader and more diverse audience. Ramadhani et al. (2025) found that relaxed, dialogical, and interactive *dakwah* could create an inclusive communication space for audiences across various cultural and religious backgrounds. *Sixth*, the concept of *dakwah* transformation in the digital era refers to the shift in *dakwah* strategies through platforms such as YouTube. Nadia and Rifa'i (2025) emphasize that this transformation requires Islamic preachers to not only convey religious messages but also consider visual aspects, personal branding, and digital communication ethics to ensure that *dakwah* remains relevant and impactful. Through these theoretical approaches, *tadut* as a medium of *dakwah* can be positioned as a cultural representation of *dakwah* that integrates Islamic values with local cultural expressions. The uniqueness of *tadut*, in terms of its rhythm and verses, makes it an effective medium for delivering moral and spiritual messages to the Bugis community.

Medium of *Dakwah*

Islamic *dakwah* is an effort by the faithful to influence and invite others to follow Islamic teachings in all aspects of life. *Dakwah* is a call and invitation to all of humanity to follow the path of Allah SWT. The process of *dakwah* in Islam is carefully structured to achieve the desired goals (Pimay & Savitri, 2021). This is supported by Budiantoro (2017), who states that *dakwah* represents both transcendental and cultural values. The transcendental value in *dakwah* emphasizes theological aspects (divinity), while the cultural value highlights the need for *dakwah* to engage with local wisdom and cultural systems in each region, leading to dynamic cultural acculturation. *Dakwah*, in its essence, means to call, request, or invite others to the path of goodness. It aims to guide people to what *ma'ruf* (good) is as desired by Allah SWT and to forbid *munkar* (wrongdoing), actions that are despised by Allah (Atin, 2020). This aligns with Usman (2013), who states that *dakwah* began after the revelation to the Prophet Muhammad, and since then, it has evolved in response to the needs of each era.

Islamic Values

Islamic values play a crucial role in shaping character development. According to Kamila (2023), character education is the process of internalizing or instilling positive values in students to ensure they develop a good character that aligns with religious values. Morality is an essential aspect of an individual's personality, which is required for social interaction and leading a fair and balanced life (Ibam et al., 2018). Morals are the norms and institutions that regulate individual behavior within social groups and society (Tambak et al., 2021). Islam is inherently connected with character education, as moral and spiritual values in religion form the foundation of character education's concept and implementation. This is further supported by Eryandi (2023), who states that Islamic values encompass an increase in spiritual awareness, such as a connection with Allah (*taqwa*), an understanding of the importance of prayer and worship, as well as a deeper comprehension of concepts such as patience, gratitude, and sincerity. Islamic moral development is not solely the product of formal education but is deeply rooted in daily home practices (Chofifah, et al., 2025)

This foundational understanding of Islamic character development is further reinforced through early education, where moral values are deliberately instilled. Mohamed (2017) highlights that when religious values are instilled early in children, they are expected to embody values such as honesty, patience, care, and responsibility. Similarly, Hambal (2019) emphasizes that teaching Islamic values to young children aims not only to promote good behavior but also to foster love and obedience toward Allah SWT. In line with this, Ermayani and Saputra (2020) argue that character values support the perfection of worship, including religious commitment, honesty, tolerance, discipline, creativity, independence, curiosity, communication, environmental care, social responsibility, and accountability. Religious values, such as worshipping according to belief, performing good deeds, and promoting virtuous actions, aim to improve the condition of humans, guiding them toward goodness (Yani, 2017). These values play a significant role in ensuring individuals' ethical development and moral integrity within a society.

In this regard, the Internalization of Values model proposed by Nurhuda et al. (2024) provides a useful framework to explain how Islamic values become deeply rooted in one's character. This theory describes a multi-stage process of value transformation, beginning with the transmission of moral teachings, followed by interpersonal interactions that reinforce these values, and ultimately leading to transinternalization, in which values such as *taqwa*, sincerity, and responsibility are no longer external demands but internalized elements of identity. Complementing this, the Holistic Education Theory as elaborated by Warsah et al. (2025) emphasizes the integration of Islamic moral values with intellectual development, stressing that values like honesty, justice, and responsibility should be embedded within learning processes through thematic curriculum design and project-based learning. Such integration ensures that moral and cognitive growth proceed in harmony, shaping individuals who are not only knowledgeable but also ethically grounded.

In the context of South Bengkulu, several of the cultural practices reflect Islamic values, for instance, the region's folktales, which are deeply embedded with Islamic teachings and moral lessons. Islamic values are often embedded within these folktales, offering both entertainment and education to the community. The folktale *Sang Piatu* among the Pasemah ethnic group in Kedurang, for instance, contains numerous Islamic values that are considered effective as educational tools for instilling religious principles in children (Nafisendy, et al., 2025). Similarly, Junaidi, et al. (2024) observe that folktales such as *Beteri* convey important values including care, alignment, influence, empathic accuracy, and social cognition. The character of *Beteri*, depicted as a wise, intelligent, and compassionate woman—has a notable influence on the worldview and social behavior of the Kedurang people, particularly in promoting ethical ideals. Beyond home and community environments, Kedurang folktales also serve as alternative educational resources that supplement formal instruction. As Junaidi, et al. (2022) argue, folktales in the region play a dual role: they serve to both entertain and educate. The moral lessons embedded in these narratives significantly contribute to the social and emotional development of children. For example, stories centered on orphans in Kedurang emphasize empathy, resilience, and compassion, values that are vital for the younger generation's personal and social growth (Junaidi, et al., 2024). In educational settings, teachers play a pivotal role in utilizing culturally embedded narratives such as folktales and local legends to achieve both linguistic and moral learning objectives. According to Yanti, et al. (2025), teachers act as content curators, carefully selecting and adapting stories to align with the character development goals outlined in the curriculum. These goals include fostering moral integrity, faith, discipline, honesty, justice, politeness, empathy,

tolerance, and cooperation (Maksum, et al., 2025). To instill these values, educators employ various strategies, such as routine-based habituation, moral modeling, use of visual media, and collaboration with parents. These strategies are further reinforced through community-integrated practices, including *duha* prayers, *Jumat Berkah* activities, *Pesantren Kilat*, and Qur'anic literacy programs (Tohirin, et al., 2025).

Moreover, these strategies are grounded in well-established psychological theories that explain how values are learned and internalized. Social learning theory (Bandura, 1977) emphasizes that individuals—especially children—internalize values by observing and imitating authoritative figures. In the case of *tadut*, community elders and religious leaders function as role models, demonstrating values such as honesty, patience, and humility through their conduct. Tuti and Safitri (2024) observe that such role modeling motivates learners to emulate positive attitudes, thereby facilitating the internalization of Islamic virtues into everyday behavior. In this sense, Social Learning Theory highlights that the emulation of religious figures is central to transmitting Islamic moral education (Bandura, 1977). Self-Determination Theory (Deci & Ryan, 2000) is also highly relevant, as it asserts that values are more deeply internalized when individuals experience them as personally meaningful. Vansteenkiste et al. (2018) underline that educational experiences framed with personal relevance enhance the process of internalization. Within the framework of Islamic character education, when instructors highlight the relevance of Islamic values to students' daily lives, learners are more likely to adopt them as part of their intrinsic identity (Ryan & Deci, 2000).

Finally, the principle of cultural congruence stresses that character education must align with learners' cultural contexts. Gay (2010) argues that character education is most effective when harmonized with local cultural values. Accordingly, embedding Islamic values in *tadut*, which is grounded in the cultural traditions of South Bengkulu, ensures harmony between religious teachings and everyday social life. The application of this principle demonstrates that culturally rooted Islamic pedagogy not only strengthens moral integrity but also reinforces cultural identity (Gay, 2010). As a form of oral tradition, *tadut* does not merely function as a vessel for cultural continuity, but also serves as a medium for transmitting Islamic teachings in ways that resonate with local identity. Through its poetic recitations, moral advice, and communal storytelling, *tadut* facilitates the internalization of Islamic virtues such as honesty, patience, gratitude, and social responsibility. In this way, *tadut* exemplifies how the process of value internalization and the principles of holistic education can be realized within a local wisdom framework, demonstrating the dynamic interplay between Islamic values and indigenous cultural forms.

Tadut

Tadut originates from the word *tahdut*, which means “repeated” or “recurring.” The practice of *tadut* first emerged in the Kedurang region when Islamic teachings were introduced to the area. *Tadut* serves as a medium used by the Kedurang community to spread the Islamic teachings. The repetition inherent in the term *tadut* reflects the method used by the community in their religious learning process. As a medium, *tadut* is considered effective in disseminating or preaching Islamic teachings. When *tadut* is performed, the community warmly receives the verses or songs associated with it. The rhythm of *tadut* always aligns with the repeated verses, with the repetition serving the purpose of helping the community memorize the content (Febriansyah et al., 2018). *Tadut* is a form of lyrical poetry that contains lyrics about life (Mentari & Syaputra, 2024). The *syair* (poetry) of *tadut* also carries religious values and character-building principles (Sady, 2018). Based on the views of these scholars, it can be concluded that *tadut* is a lyrical poetry medium that conveys life-related poems with the goal of spreading Islamic teachings to the Kedurang community in Bengkulu.

Methodology

Research Type

This study employed a qualitative research approach, a type of inquiry that explores and understands the meaning behind the experiences of individuals or groups related to social or human issues (Cresswell, 2013; Denzin & Giardina, 2016). In qualitative research, data are conceptualized as information represented through words, sentences, verbal expressions, narratives, or visuals such as images (Lapan et al., 2012). Furthermore, qualitative research is an approach within social sciences that applies a naturalistic paradigm based on phenomenological theory and similar frameworks to examine social issues within a specific context, considering the background

and perspectives of the subjects holistically (Brinkmann, 2017).

Data Collection Techniques and Informants

In this study, data collection was carried out through observation, interviews, and documentation to explore *tadut* as a medium of *dakwah* (Islamic religious outreach) in the Kedurang community, Bengkulu. The type of observation conducted was non-participatory, where the researchers observed without direct involvement. Structured interviews were conducted with informants, and the type of document analyzed consisted of recordings. Data collection occurred from July 27 to August 4, 2025. To ensure the validity of the data, the researchers employed source, time, and method triangulation. Source triangulation in this study involved two members of the Kedurang community. Time triangulation was implemented by collecting data from informants at different times and repeating the data collection process to check for response consistency. Method triangulation involved the use of multiple data collection methods, including interviews, observations, and documentation, to ensure the accuracy of the data. In this process, the researchers cross-referenced information from different sources and times, comparing statements from one informant to another. Additionally, the results of the interviews were compared with the available documents to enhance data reliability.

This research was conducted in Kedurang Regency, South Bengkulu Province. The informants in this study were two native residents of Kedurang, who were willing to provide information and participate in the study. They were selected based on their knowledge and understanding of *tadut* in the Kedurang community. These two informants are often called upon by the community to perform *tadut* in the area. Their selection was deemed sufficient as they possessed a deep understanding of the history and lyrics of *tadut*, making them valuable sources of information.

Data Analysis

The data analysis in this study followed the interactive model by Miles et al. (2014), in which data analysis consists of four concurrent activities: data collection, data reduction, data display, and conclusion drawing/verification. The researchers began by collecting data through interviews with the teachers. The gathered data was then selected and filtered to identify the most relevant information. The next step involved analyzing the data by interpreting the findings in the field to draw conclusions. To ensure the credibility of the research data, the two informants involved as research subjects were given the opportunity to review the researcher's interpretations. This was done by playing back the recorded interviews for the informants to listen to carefully. Additionally, the researchers provided printed versions of the *tadut* verses for the informants to examine. In the next phase, peer debriefing, the researchers discussed the findings with colleagues to refine and improve the study results. This process aimed to strengthen the research findings by obtaining feedback from others to ensure the accuracy and validity of the interpretation.

Results and Discussion

Results

The researchers conducted structured interviews with two native residents of Kedurang, one male and one female, who were regarded as community elders and possessed extensive knowledge about the practice of *tadut* within Kedurang society. To understand the Islamic values embedded in *tadut*, the researchers engaged in direct and structured interviews with the research informants. The results of the interviews were subsequently processed and analyzed. Based on the analysis, it was found that *tadut* contains various Islamic values. After conducting the interviews, the findings indicated that Islamic values are indeed embedded within the practice of *tadut*.

Tadut in Kedurang, Bengkulu

Tadut was first introduced to the Kedurang community when Islam was initially brought to the region. This practice is believed to effectively convey the messages of Islamic teachings, as its verses include calls for obedience and devotion to Allah Swt. The term *tadut* is derived from the word *tahadut*, which literally means memorizing repeatedly. The repetitive nature of *tadut* reflects the method used by the Kedurang community to impart Islamic teachings, particularly during a time when many people were unable to read or write. Hence, Islamic religious

outreach was conveyed through the repeated recitation of *tadut* verses. This practice typically occurs when a community member is grieving the loss of a loved one. The people of Kedurang Bengkulu gather to perform *tadut* every Thursday night for up to 40 days after a death. The purpose of *tadut* is twofold: to provide solace to the grieving family and to serve as a medium for delivering Islamic teachings through its poetic verses. These verses not only comfort the family but also function as a means of *dakwah*, inviting the community to adhere to Islamic teachings and be obedient and faithful to Allah SWT. The *tadut* verses encapsulate the core of Islamic values, addressing themes of faith, prayer, death, and the afterlife, while providing guidance on how to lead a life aligned with Islamic principles. Below are some of the *tadut* verses commonly recited by the community in Kedurang.

1. ***Tadut Seminggu*** presents a reflection on the days of the week, intertwining themes of gratitude and God's power. It emphasizes the importance of reciting "*Alhamdulillahirabbilalamin*" to acknowledge God's supremacy and the significance of the five daily prayers. This poetic verse also offers advice on how to approach death, not with excessive mourning, but with prayer and the recitation of "*Lailahaillallah*," affirming that death is a natural part of life to be embraced with faith rather than sorrow.
2. ***Tadut Rukun Islam*** reminds Muslims of the five pillars of Islam, the foundational practices that every Muslim must understand and uphold. These pillars are the *Shahada* (declaration of faith), the five daily prayers, *zakat* (charitable giving), fasting during Ramadan, and Hajj (pilgrimage to Mecca) for those who are able. The verse stresses that adherence to these practices will lead to salvation in this life and the next, highlighting their essential role in a Muslim's spiritual journey.
3. ***Tadut Rukun Iman*** emphasizes the six articles of faith that every Muslim is required to believe in. These include belief in Allah, His angels, His revealed scriptures, His prophets, the Day of Judgment, and divine will (*Qadar*). The verse reinforces the idea that these beliefs are the cornerstone of a Muslim's faith and spiritual practice, and they must be firmly embraced to live a life in accordance with Islam.
4. ***Tadut Empat*** discusses four important principles in Islam: *Iman* (faith), *Islam* (submission to Allah), *Tauhid* (the oneness of Allah), and *Ma'rifat* (knowledge of Allah). The verse illustrates the importance of understanding these principles, as they provide the foundation for a Muslim's life and their relationship with God, encouraging the pursuit of spiritual growth through these core beliefs.
5. ***Tadut Tujuh*** speaks of seven key elements related to death and the afterlife, emphasizing the importance of dying in a state of faith and the recitation of "*Lailahaillallah*." It advises against excessive mourning, stating that death is a transition, and encourages Muslims to remember that the soul's journey leads to Allah. The verse also underscores the need to let go of worldly attachments, as death is a return to the Creator.
6. ***Tadut Delapan*** outlines eight significant Islamic teachings, starting with the levels of heaven and the gates of hell. The verse traces these teachings down to the essential tenets of belief, such as the six articles of faith and the five pillars of Islam, culminating in the singular truth of Allah's oneness. It stresses that understanding these principles is necessary for spiritual salvation and a righteous life.
7. ***Tadut Mandi*** is a metaphor for spiritual purification, symbolized by bathing. The verse highlights the significance of physically and spiritually cleansing oneself in preparation for death. It suggests that through this purification, one can attain a state of grace and meet their end in the best possible way, with faith in Allah, as demonstrated by the final utterance of "*Lailahaillallah*."
8. ***Tadut Burung Kumbang*** focuses on the importance of believing in the teachings of the Qur'an and following the divine guidance it offers. The verse warns that a person who does not believe in the Qur'an will face dire consequences both in life and in death, emphasizing that faith in the Qur'an is essential for salvation. It calls on Muslims to trust in the wisdom and truth revealed by Allah and to live by its principles.

Islamic values in the tadut of Kedurang society

The Islamic values embedded in the *tadut* relate to the concept of God, encompassing His attributes and the verses from the Qur'an, His will and decrees concerning humanity, as well as the moral behavior or ethics humans are expected to embody in daily life. These values are reflected in the following excerpts from the *tadut*. Original verse:

*“Tape sebab ade lapan pekare
Menentukan serge delapan panggung
Delapan kurang sutik tinggal tujuh
Tape sebab tinggal tujuh
Menentukan ade derake tujuh pintu.”*
(Source: “Tadut Delapan”)

Translation:

“What causes there to be eight matters
Determining that Heaven has eight levels
What causes there to be only seven
Determining that Hell has seven gates.”

One key value in the *tadut* is the belief in the afterlife, which is evident from the reference to the eight levels of heaven and seven gates of hell. This verse teaches that worldly life is temporary and will be followed by the afterlife, where rewards and punishments are met. The mention of the number of heavens and hells strengthens the doctrine of Divine justice: good deeds are rewarded, while evil is punished. This concept also instills the notions of fear (*khauf*) and hope (*raja'*) in Muslims, two essential attitudes in the education of faith. The understanding of the afterlife structure in the *tadut* is not just dogma, but a communicative medium of *dakwah* for the general public. This excerpt explains that heaven has eight levels, while hell has seven gates. Both are created by Allah, with heaven as the abode for His beloved and hell for His enemies. The Islamic values are also reflected in the following excerpt.

Original verse:

“Keenam percaye ngah ketentuan Allah.”
(Source: “Tadut Rukun Iman”)

Translation:

“Sixth, believe in the divine decree of Allah.”

The *tadut* also carries an important teaching about faith in destiny, as seen in the excerpt, “*Keenam percaye ngah ketentuan Allah.*” Belief in *qada* and *qadar* instills the principle that all events in life are part of Allah’s will and decree. This value teaches Muslims to be patient and trust in Allah’s plan during hardships and not to succumb to despair. It becomes part of spiritual education that plants the values of sincerity and resilience. In the context of *tadut*, this verse serves as a theological education, conveyed in poetic local language.

Original verse:

*“Reti ababa, bagiannye
Reti atutu, tulisannye
Reti ajaja, lah janjinye
Reti awawa, lah waktunye.”*
(Source: “Tadut Burung Kumbang”)

Translation:

“*Ababa* signifies one’s share (destiny)
Atutu signifies His writing (decree)
Ajaja signifies His promise
Awawa signifies the appointed time.”

In the *tadut*, symbolic terms such as *ababa*, *atutu*, *ajaja*, and *awawa* represent dimensions of destiny, the written decree, divine promise, and appointed time of death. This interpretation reflects a local manifestation of the

abstract theological understanding of human destiny under divine control. This symbolism suggests that Allah predetermines the course of human life, and humans must strive earnestly within the limits of their will. This educational value aims to raise public awareness of the limits of human agency in facing destiny. Thus, the *tadut* becomes a narrative medium for instilling faith in a contextual and easily accepted manner.

Original verse:

*“Kah matin dak nunggu janji
Kemati dalam kalimat Lailahaillallah.”*

(Source: “Tadut Mandi”)

Translation:

“One’s death awaits the appointed promise
Death in the state of uttering *Lailahaillallah*.”

The concept of *tawhid*, the core teaching of Islam, is also depicted in the *tadut* verses, especially in the context of a good death marked by the words “*Lailahaillallah*.” This reflects the importance of dying in a state of *husnul khatimah*, a death that is pleasing to Allah. This message serves as a reminder for Muslims to maintain their faith throughout their lives until the very end. This educational value is highly relevant in strengthening religious commitment in everyday life. Therefore, the *tadut* verses can serve as a spiritual reminder, continuously preserved within local culture. The previous excerpts explain the concept of Allah’s will and decree (*Qada* and *Qadar*) as one of the fundamental Islamic values. A Muslim must believe that Allah knows everything that will happen and everything that has already occurred. Everything that happens to a person is predestined by Allah in the *Laubul Mahfuz*. All matters, whether good or bad, are according to the will of Allah SWT. The following passage further reflects these values.

Original verse:

“Nyawe ilang jangan diseding urang ditalang balik dusun.”

(Source: “Tadut Burung Kumbang”)

Translation:

“When life is gone, do not be mourned; those in the fields return to the village.”

Verses such as “*Nyawe ilang jangan diseding*” teach Muslims not to dwell in grief when faced with death. This teaching aligns with the Islamic principle of forbidding excessive mourning and encouraging prayers and *dhikr* (remembrance of Allah) as a spiritual response. The story of Hasan and Husain in the *tadut* is also used as a symbol of patience and exemplary conduct in the face of suffering. This indicates that the *tadut* not only conveys prohibitions but also provides an Islamic framework for thinking about adversity. Thus, the value of patience in the *tadut* functions as an emotional foundation in dealing with life’s realities.

Original verse:

*“Nduk Siti Fatimah anaknye ade due urang
Hasan ngah Husein mati dipadang karebela
Urang mati jangan tangisis, tangisi juge ngah kalimat
Lailahaillallah 33X.”*

(Source: “Tadut Seminggu”)

Translation:

“The mother, Siti Fatimah, had two children
Hasan and Husain died at the battlefield of Karbala
Do not mourn the dead, but accompany them with the words
Lailahaillallah thirty times.”

The verse from “Tadut Seminggu” recounts the trials faced by Siti Fatimah, the daughter of the Prophet Muhammad (SAW), and her two sons, Hasan and Husain, who perished during the tragedy of Karbala. This event, in which members of the Prophet’s household were martyred, symbolizes profound suffering and sacrifice in Islamic history. The *tadut* urges the community not to engage in excessive mourning but to respond with patience and remembrance of Allah. The recitation of *Lailahaillallah* thirty-three times reflects the principle of *tawhid*, the core tenet of Islam, and serves as a form of *dhikr*. This practice replaces outward expressions of grief with spiritual devotion, fostering calmness, resilience, and deeper submission to Allah’s will. In Islamic teaching, while grief is natural, excessive displays such as wailing or self-harm are discouraged as they contradict the values of patience and acceptance. Within this cultural expression, the *tadut* functions as both a religious and social guide, directing the community toward appropriate mourning practices that harmonize local tradition with Islamic values. By encouraging the remembrance of Allah in moments of loss, it transforms grief into an act of worship, reinforcing piety and internalizing Islamic virtues within communal life.

Original verse:

“*Kedue sembayang lime kali sehari semalam.*”

(Source: “Tadut Rukun Islam”)

Translation:

“Second, perform the five daily prayers, day and night.”

The *tadut* verse also emphasizes the importance of performing the five daily prayers, which are the second pillar of Islam. The quoted passage serves as a reminder that prayer is a central aspect of a Muslim’s identity. This value is instilled through repetition in the poetry, making it easier for the community to memorize. Prayer is not merely a formal obligation but a means of spiritual communication between the servant and their Lord. Thus, the *tadut* functions as a tool for internalizing strong worship values within traditional communities.

Original verse:

“*Malam ini malam jemahad ndak malam sabtu*

Tande umat Nabi Muhammad ndak sembayang lime waktu.”

(Source: “Tadut Seminggu”)

Translation:

“Tonight is Thursday night, heading into Friday night

A sign that the followers of Prophet Muhammad are obliged to perform the five daily prayers.”

The above excerpt further reinforces the importance of maintaining the practice of the five daily prayers, highlighting how these rituals serve not only as acts of devotion but also as vital components of a Muslim’s identity and spiritual discipline. The inclusion of such verses in the *tadut* illustrates the reinforcement of Islamic values in the daily lives of the community, encouraging adherence to essential religious obligations in a familiar and accessible manner.

Explanation of Islamic values in tadut

Based on the findings, *tadut* embodies core Islamic values encompassing the belief in God (attributes of Allah and verses from the Qur’an), His will and decree concerning human affairs, and moral principles guiding everyday life. The following are interpretations of selected excerpts identified in the text.

Excerpt on the power of Allah and heaven–hell

Original verse:

“*Tape sebab ade lapan pekare*

Menentukan serge delapan panggung

Delapan kurang sutik tinggal tujuh

*Tape sebab tinggal tujuh
Menentukan ade derake tujuh pintu.”*
(Source: “Tadut Delapan”)

Translation:

“What causes there to be eight matters
Determining that Heaven has eight levels
What causes there to be only seven
Determining that Hell has seven gates.”

This excerpt reflects the belief in Allah’s absolute power in creating Heaven with eight levels and Hell with seven gates. It affirms the Islamic conviction that Allah is the Creator and the One who determines the recompense for His servants; Heaven as the eternal abode for His beloved and Hell as the place for His enemies. Such expressions cultivate both fear and hope toward Allah, encouraging believers to perform righteous deeds to attain paradise and avoid Hell.

Excerpts on divine will and decree

Original verse:

“Keenam percaye ngah ketentuan Allah.”
(Source: “Tadut Rukun Iman”)

Translation:

“Sixth, believe in the divine decree of Allah.”

Original verse:

*“Reti ababa, bagiannye
Reti atutu, tulisannye
Reti ajaja, lah janjinye
Reti awawa, lah waktunye.”*
(Source: “Tadut Burung Kumbang”)

Translation:

“*Ababa* signifies one’s share (destiny)
Atutu signifies His writing (decree)
Ajaja signifies His promise
Awawa signifies the appointed time.”

Original verse:

*“Kah matin dak nunggu janji
Kemati dalam kalimat Lailahaillallah.”*
(Source: “Tadut Mandi”)

Translation:

“One’s death awaits the appointed promise
Death in the state of uttering *Lailahaillallah*.”

These excerpts collectively stress the importance of belief in *qada* and *qadar*, the divine will and decree. In Islam, a believer must hold that all occurrences (i.e., past, present, and future) are already determined by Allah and inscribed in the *Lauhul Mahfuz*. This encompasses destiny, the written decree, divine promise, and appointed time of death. The mention of dying while proclaiming the *shahada* (“*Lailahaillallah*”) highlights the virtue of concluding life in a state of faith.

Excerpts on good characters

Original verse:

“Nyawe ilang jangan diseding urang ditalang balik dusun.”

(Source: “Tadut Burung Kumbang”)

Translation:

“When life is gone, do not be mourned; those in the fields return to the village.”

Original verse:

“Nduk Siti Fatimah anaknye ade due uhang

Hasan ngah Husen mati dipadang karabela

Urang mati jangan tangisis, tangisi jage ngah kalimat

Lailahaillallah 33X.”

(Source: “Tadut Seminggu”)

Translation:

“The mother, Siti Fatimah, had two children

Hasan and Husain died at the battlefield of Karbala

Do not mourn the dead, but accompany them with the words

Lailahaillallah thirty times.”

These excerpts encourage patience (*sabr*) and sincerity (*ikhlas*) in the face of calamity, particularly death. They advocate refraining from excessive mourning and instead offering supplications and remembrance of Allah through the *shahada*. The metaphor of returning to one’s village underscores the Islamic view of death as a return to the eternal abode.

Excerpts on the obligation of the five daily prayers

Original verse:

“Kedue sembayang lime kali sehari semalam.”

(Source: “Tadut Rukun Islam”)

Translation:

“Second, perform the five daily prayers, day and night.”

Original verse:

“Malam ini malam jemahad ndak malam sabtu

Tande umat Nabi Muhammad ndak sembayang lime waktu.”

(Source: “Tadut Seminggu”)

Translation:

“Tonight is Thursday night, heading into Friday night

A sign that the followers of Prophet Muhammad are obliged to perform the five daily prayers.”

These verses emphasize the central obligation of performing the five daily prayers (i.e., *Subh*, *Dhuhr*, *Asr*, *Maghrib*, and *Isha*). Prayer is a fundamental pillar of Islam, obligatory for every adult Muslim regardless of circumstance. It serves as both an expression of obedience to Allah and a distinguishing sign of faith, with neglect considered a grave sin. Overall, the *tadut* poems serve as an effective medium of *dakwah* within the Kedurang community of Bengkulu. By conveying foundational Islamic teachings in accessible and memorable verse, they instill values of faith, worship, and moral conduct in daily life. The poetic form allows these teachings to be transmitted across generations, reinforcing both religious knowledge and community identity.

Tadut as a medium of dakwah

Tadut can serve as a medium of *dakwah*, particularly as a means of conveying Islamic teachings to the wider community. This is because *tadut* contains numerous values that can serve as moral and spiritual guidance for society. The following examples illustrate *tadut* verses that invite the Muslim community to remain obedient and faithful to Allah.

Original verse:

“Tiap-tiap iselam laki-laki wahiman perempuan

Wajib diketahui rukun iselam ade lime.”

(Source: “*Tadut Rukun Islam*”)

Translation:

“Every Muslim, both men and women,

Must know that there are Five Pillars of Islam.”

This verse emphasizes that both men and women must be aware that the Five Pillars of Islam constitute the fundamental principles of the religion, serving as the foundation for every Muslim’s faith and practice. These Five Pillars are (1) *Shahada*: bearing witness that there is no God but Allah; (2) *Salat*: performing the five daily prayers; (3) *Zakat*: giving a portion of one’s wealth to those in need; (4) *Sawm*: fasting during the month of Ramadan; and (5) *Hajj*: performing the pilgrimage to Mecca for those who are able. Observing these pillars ensures spiritual, social, and emotional balance for Muslims.

Original verse:

“Malam ini malam jemahad ndak malam sabtu

Tande umat Nabi Muhammad ndak sembayang lime waktu.”

(Source: “*Tadut Seminggu*”)

Translation:

“Tonight is Thursday night, heading into Friday night

A sign that the followers of Prophet Muhammad are obliged to perform the five daily prayers.”

This verse underlines that the followers of Prophet Muhammad fulfill the second Pillar of Islam, performing the five daily prayers. These prayers are obligatory for all Muslims and serve to strengthen one’s relationship with Allah, enhance spiritual awareness, and foster inner peace.

Original verse:

“Tiap-tiap iselam laki-laki wahiman perempuan

Wajib diketahui rukun iman ade enam.”

(Source: “*Tadut Rukun Islam*”)

Translation:

“Every Muslim, both men and women,

Must know that there are Six Articles of Faith.”

This verse conveys that all Muslims must understand the Six Articles of Faith (*Rukun Iman*), which form the foundation of Islamic belief. These are (1) Belief in Allah: affirming His existence and oneness; (2) Belief in the angels: acknowledging their role as Allah’s messengers and servants; (3) Belief in the revealed scriptures: including the Qur’ān, Torah, Gospel, and Psalms; (4) Belief in the prophets and messengers: recognizing their role in delivering divine guidance; (5) Belief in the Day of Judgment: acknowledging the afterlife and ultimate accountability; and (6) Belief in divine decree (*Qada* and *Qadar*): accepting that all events occur according to Allah’s will. Understanding and practicing these principles strengthens one’s faith and spiritual awareness.

Original verse:

“*Mandi kemane kite mandi*
Mandi ke kambang rasulullah
Mandi ke kiri air jerenang
Mandi ke kanan air jeghenih
Lah cuci alah banci diri kite.”
(Source: “Tadut Mandi”)

Translation:

“Where shall we bathe?
We bathe in the pond of the Messenger of Allah,
To the left, the water is murky,
To the right, the water is clear,
Let us cleanse ourselves thoroughly.”

This verse teaches Muslims to purify themselves, physically and spiritually. Such purification includes remembering Allah frequently, praying for forgiveness, cleansing the heart from negative traits, and performing acts of worship to draw closer to Him. Purification leads to inner peace, strengthened faith, and improved moral conduct.

The practice of *tadut* in Kedurang, Bengkulu

Interviews with community members in Kedurang, Bengkulu, revealed that *tadut* occupies a unique cultural and spiritual position as both a ritual and an educational practice. Thematically, its significance can be understood in three interrelated dimensions: (1) religious transmission, (2) moral reinforcement, and (3) social cohesion, each of which is intertwined with local oral traditions and the lived experience of the community. From a religious transmission perspective, *tadut* functions as an accessible medium for *dakwah*, especially in historical contexts where literacy rates were low and printed religious texts were scarce. It has served as an oral bridge, carrying Islamic teachings across generations. As Informant 1 explained:

“*Tadut* is a tool used for *dakwah* in spreading Islam.” (Informant 1)

Informant 2 expanded on this by highlighting its pedagogical value:

“*Tadut* was used as a medium for learning about Islam. In the past, when people could not read or write, *tadut* served as a learning tool so that people could memorize its verses.” (Informant 2)

The above interview excerpts illustrate how *tadut* preserved religious knowledge and democratized access to it, enabling participation by individuals who might otherwise have been excluded from formal learning spaces. The rhythmic recitation style of *tadut* also aligns with broader Islamic oral traditions, where repetition aids memorization, creates a sense of sacred time, and fosters collective engagement in acts of worship. The moral reinforcement dimension is evident in the thematic content of *tadut* verses, which consistently center on core Islamic principles such as the pillars of faith (*rukun iman*), the pillars of Islam (*rukun Islam*), and obligations like prayer, fasting, and *zakat*. As Informant 1 noted:

“The *tadut* verses convey teachings about prayer, fasting, and *zakat*.” (Informant 1)

Similarly, Informant 2 added:

“The verses include religious themes such as the pillars of faith, pillars of Islam, remembering death, and obedience to Allah.” (Informant 2)

These teachings are not presented in abstract theological language but are woven into a form of communal remembrance that is accessible to all relevant parties. The frequent references to life's impermanence and the inevitability of death anchor the listener in an awareness of the afterlife, encouraging a lifestyle aligned with piety, humility, and obedience to divine commands. In this way, *tadut* operates as an ethical reminder and a spiritual motivator, sustaining religious discipline in daily life. From a social cohesion standpoint, *tadut* functions as a culturally embedded practice that strengthens bonds within the community, especially during periods of loss. Historically, its primary purpose was comforting grieving families and providing emotional solace and spiritual guidance. As Informant 1 recalled:

“Initially, *tadut* was intended to comfort those facing misfortune, but because its verses encourage obedience to Allah, through prayer, *zakat*, and fasting, it was also used as a medium for *dakwah*.” (Informant 1)

Informant 2 further described how this function extended into a recurring tradition:

“*Tadut* was meant to console grieving families, but it was also used to teach about the pillars of faith, pillars of Islam, and prayer. The verses were often repeated every Friday night in the homes of those in mourning.” (Informant 2)

The repetition, embedded in the literal meaning of the term *tadut* (“repeated”), is not merely a stylistic choice, but a ritualized act that reinforces collective identity, provides continuity between the living and the departed, and reaffirms the community's shared faith. These gatherings, especially on Friday nights, become spaces where grief is transformed into an opportunity for spiritual reflection and communal solidarity. Thematically, *tadut* represents a convergence of ritual consolation, oral pedagogy, and communal remembrance. Its form and function ensure that religious values are learned and lived, transmitted through collective performance, internalized through repetition, and reinforced through emotional connection. By bridging grief and guidance, *tadut* blurs the boundaries between the sacred and the social, demonstrating how oral traditions in Islamic practice can function simultaneously as emotional support systems, vehicles for doctrinal education, and anchors of community resilience. In Kedurang, the enduring presence of *tadut* attests to the vitality of local Islamic culture and its ability to adapt spiritual practices to the needs of the community over time.

Discussion

The present study findings affirm that *tadut* is not merely a cultural performance but a meaningful medium of *dakwah* that integrates spiritual guidance, communal identity, and moral education. Far from being an artistic tradition detached from religious substance, *tadut* embeds Islamic values (e.g., faith, worship, and noble character) into the everyday lives of the Kedurang community. These values are not conveyed in rigid doctrinal terms but through lyrical poetry that is both emotionally engaging and pedagogically effective. In doing so, *tadut* bridges theological principles with lived practice, ensuring that Islamic teachings are not only understood but also internalized and enacted in daily life. The use of *sholawat* and other religious expressions in Bangunrejo Kidul Village illustrates how cultural performances transmit Islamic values through poetry and prayer (Mibtadin & Habib, 2022). As a form of *sholawat*, *tadut* simultaneously preserves Javanese heritage and fosters communal identity rooted in Islam. This dual role promotes social harmony and strengthens the integration of religion with local traditions, showing how cultural performances serve as both artistic expressions and vehicles of religious teaching.

Beyond communal identity, *tadut* and similar performances effectively impart moral education, particularly among youth. For instance, the art of *hadroh* in Terentang Village has been shown to nurture adolescents' ethical development by combining spiritual guidance with collective participation (Saputri & Iqbal, 2023). Likewise, contemporary religious songs such as those by Sabyan Gambus embed messages of perseverance, trust in God, and virtuous conduct, reinforcing both faith and social ethics. Padillah and Safrudin (2022) emphasize that songs like *Sapu Jagat* communicate *aqidah*, *sharia*, and moral values, making them powerful tools of *dakwah*. The impact of *tadut* as a medium of *dakwah* is further amplified through its integration with

modern media. Music and performance art, when employed responsibly, enhance the accessibility and appeal of religious messages, particularly to younger audiences. Baharun (2022) observes that music is widely embraced in *dakwah* because of its artistic attraction and capacity to convey spiritual and moral guidance. While differing opinions persist among Shafi'iyah scholars regarding its permissibility, music remains acceptable for *dakwah* when the singer, instruments, lyrical content, and audience context conform to Islamic principles.

The findings of this study affirm that *tadut* is not merely a cultural performance but a meaningful medium of *dakwah* that integrates spiritual guidance, communal identity, and moral education. Its verses convey key Islamic values, such as faith, worship, and noble character, that shape the spiritual consciousness of the Kedurang community. Rather than presenting doctrine in abstract terms, *tadut* embeds the central tenets of faith, such as belief in Allah, His angels, His scriptures, and divine decree, within lyrical poetry. This poetic form allows these values to be memorized and internalized more deeply. For example, the emphasis on divine decree (*qada* and *qadar*) communicates that life and death are under Allah's control, encouraging acceptance, patience, and reliance on divine wisdom, virtues that strengthen resilience in times of grief. As Putra and Mutawakkil (2020) note, belief in divine decree provides psychological stability during trials, and *tadut* translates this abstract theology into lived communal practice.

The use of poetry as a vehicle for religious teaching is consistent with the broader Islamic tradition. The Quran employs rhythmic and melodic structures that enhance memorability and emotional impact. Gumar and Sahan (2022) highlight the Quran's use of oaths and poetic devices to persuade readers and convey pragmatic meanings, underscoring how theological concepts are communicated in accessible and evocative forms. This strategy parallels how *tadut* employs poetry to embed the tenets of faith into communal life. This integration of faith and poetic expression is also observed in literary traditions influenced by the Quran. Alhourani et al. (2022) show how Muhammad al-Thubaiti's poetry draws on the Quranic context to enrich the aesthetic and semantic dimensions of his work. Through rhythmic and memorable language, poetry conveys essential tenets of faith (e.g., belief in Allah, His scriptures, and moral obligations) while fostering a sense of beauty, harmony, and emotional attachment to the divine message. The aesthetic dimension of poetic discourse thus not only enhances comprehension but also deepens the believer's spiritual connection.

Tadut underscores the obligations of worship, with particular emphasis on the five daily prayers (*salat*). In societies where literacy rates have historically been limited, oral poetry has functioned as a vital medium for transmitting religious norms and embedding practices such as *salat*, fasting, *zakat*, and pilgrimage into the collective consciousness. These oral traditions serve not only as reminders of religious duties but also as markers of Muslim identity and discipline within the community. Kamila (2023) highlights its capacity to nurture gratitude and piety. By weaving obligations into poetic recitations, *tadut* democratizes access to religious knowledge and reinforces shared patterns of worship, ensuring that essential practices are remembered, valued, and consistently performed. Comparable functions are evident in Turkish religious music, where oral poetry such as *salât* plays a central role in transmitting norms and sanctifying important life phases. Frequently performed in dervish lodges and mosques, these recitations reinforce religious identity and continuity. Demirtaş (2022) notes that *salât*, a form of prayer invoking blessings upon the Prophet Muhammad, remains integral to Anatolian Muslim communities, illustrating how oral traditions embed worship into spiritual life and collective memory.

The concept of *tadut*, which emphasizes virtues such as patience, sincerity, and gratitude, is rooted in Islamic teachings and serves as a foundation for noble character formation. These values are often illustrated through narratives from Islamic history, including the martyrdom of Hasan and Husain, which provide enduring moral exemplars for the community. Such accounts are not merely historical recollections but also emotional guidance, teaching that grief should be transformed into remembrance (*dhikr*) and spiritual endurance rather than excessive lamentation. This method aligns with broader Islamic educational frameworks that cultivate virtues through direct instruction and lived experience. Tambak et al. (2021) argue that Islamic values must be internalized to foster genuine moral character. By embedding ethical lessons within emotionally charged stories, *tadut* enables individuals to navigate loss while strengthening resilience. Prior research further affirms the significance of instilling moral values in early development. Al Qadire (2022) identifies religiosity, courtesy, honesty, independence, and discipline as central to the formation of noble morals in children, noting the role of habituation, parental support, and the school environment. Similarly, Kopchuk-Kashetska (2020) emphasizes the importance of dignity, honesty, and respect in shaping behavior. These perspectives underscore that moral

education, whether through religious narratives or pedagogical practices, cultivates resilience, ethical awareness, and character development from childhood onward.

Beyond its impact on personal faith and morality, *tadut* functions as a collective medium of *dakwah* and social cohesion. Its communal recitation during bereavement rituals transforms moments of sorrow into opportunities for religious learning and collective remembrance. Informants noted that *tadut* has historically served as a key vehicle for transmitting Islamic teachings during periods of limited literacy, reflecting the broader pattern of religious knowledge dissemination through oral traditions (Sady, 2018). In a comparable vein, Davi (2023) examined how Badui art operates as a medium for *dakwah* and social cohesion, underscoring the centrality of verbal communication through poetry. Like *tadut*, the Badui's communal performances transform cultural expressions into occasions for religious instruction and collective memory. Such oral art forms effectively convey Islamic teachings in low-literacy contexts, highlighting the enduring significance of oral traditions in fostering religious knowledge and communal bonds. The importance of oral transmission is further underscored by Aisbett (2022), who observed that chains of transmission (*asānīd*, *isnād*) evolved markedly from the first three centuries of Islam to the post-canonical period. While oral traditions were foundational to the initial transmission of hadith, their purpose and function later transformed, shaping subsequent scholarly interpretations.

Against this backdrop, *tadut* emerges as a source of comfort for the bereaved and a mechanism for reinforcing religious identity and continuity across generations. Moreover, the practice of *tadut* embodies the Qur'anic principle of *dakwah bil hikmah*, which emphasizes conveying religious guidance with wisdom and empathy (Yunita et al., 2023). This principle informs Islamic outreach and community engagement by promoting preaching that prioritizes comfort, clarity, and understanding. When applied, it enables religious scholars to communicate Islamic teachings in ways that resonate with audiences, thereby minimizing misunderstanding and countering radical ideologies. Such an approach fosters thoughtful and compassionate dialogue, creating a constructive environment for engagement and advancing the goals of *dakwah* (Yunita et al., 2023). In the context of the present study, *tadut* exemplifies a holistic model of *dakwah* that integrates theology with pedagogy. It simultaneously addresses the community's emotional needs while embedding doctrinal Islamic teachings, thereby sustaining both faith and social cohesion. In sum, *tadut* should be understood not as an ornamental cultural performance but as a dynamic oral tradition that fuses faith, worship, ethics, and communal solidarity into a living practice of *dakwah*. It demonstrates how Islamic values are transmitted and embodied in ritual, song, and collective memory, ensuring their relevance and vitality within the Kedurang community.

These findings reveal that *tadut* bridges spiritual, educational, and cultural functions. It affirms the universality of Islamic teachings while rooting them in local tradition, thus ensuring accessibility and resonance across generations. In this sense, *tadut* exemplifies how indigenous oral traditions can serve as adaptive tools of *dakwah*, sustaining religious devotion and cultural identity in a rapidly modernizing world. The findings also carry important implications for both scholarship and practice. From an academic perspective, this study contributes to the understanding of how local oral traditions function as vehicles of Islamic communication, complementing existing research on cultural *dakwah* and religious pedagogy. For practitioners, particularly Islamic educators, scholars (*ulama*), and cultural activists, the results highlight the potential of *tadut* as a contextual medium to instill Islamic values in ways that resonate emotionally and culturally with the community. The integration of *tadut* into educational settings and community programs could serve as an innovative strategy to preserve local heritage while ensuring the continued relevance of Islamic outreach in contemporary society. Furthermore, policymakers and cultural preservation bodies may draw from these findings to design initiatives that safeguard oral traditions while simultaneously strengthening religious and moral education.

Despite these contributions, this study is not without limitations. The analysis was based on qualitative data from a limited number of informants within the Kedurang community, which might not fully capture the diversity of interpretations and practices of *tadut* across other regions of Bengkulu or Indonesia more broadly. In addition, the focus on traditional oral performances means that contemporary shifts, such as the adaptation of *tadut* into digital platforms, were only marginally addressed. The reliance on interviews and documentation also presents the possibility of interpretive bias, as meanings were reconstructed from subjective accounts and selected textual examples. Future studies would benefit from broader ethnographic engagement, comparative regional analysis, and exploration of how digital media can reshape the role of *tadut* as a medium of *dakwah* for younger generations.

Conclusion

This study demonstrates that *tadut*, originating from the word *tahadut* (“to memorize repeatedly”), functions as more than a cultural performance; it is a significant medium of *dakwah* within the Kedurang community of Bengkulu. Through its lyrical and repetitive verses, *tadut* embeds fundamental Islamic teachings such as belief in Allah, the angels, and the revealed scriptures, while reinforcing the obligation of the five daily prayers (*salat*) and cultivating virtues like patience, sincerity, and resilience in the face of life’s trials. By combining poetic artistry with theological instruction, *tadut* transforms bereavement rituals into opportunities for religious education, moral reinforcement, and social cohesion. It bridges doctrinal faith with lived practice, enabling Islamic values to be transmitted, internalized, and sustained across generations. The findings confirm that *tadut* is not only an oral pedagogy that strengthens creed, worship, and ethics but also a dynamic cultural medium that embodies the principle of *dakwah bil hikmah*, implying guidance with wisdom, empathy, and cultural sensitivity. Its continued presence in the community highlights local Islamic traditions’ resilience and capacity to adapt spiritual teachings to collective needs. Despite these contributions, the study is limited by its reliance on a few informants and its primary focus on traditional, oral practices in Kedurang. Broader ethnographic research across other regions of Bengkulu, or comparative studies with similar oral traditions in Indonesia, could enrich understanding of the diversity of *tadut* practices. Moreover, the potential of digital platforms in revitalizing *tadut* remains underexplored. As younger generations increasingly engage with religious content through online media, future research should examine how *tadut* can be adapted into audiovisual, social media, and educational technologies without losing its spiritual and cultural authenticity. In sum, revitalizing *tadut* requires both cultural preservation and innovation. Religious scholars, educators, and policymakers can collaborate to integrate *tadut* into school curriculum, community programs, and digital archives, ensuring that it continues to serve as a contextual, emotionally resonant, and pedagogically rich medium of Islamic religious outreach. Future research should also consider interdisciplinary approaches that connect *tadut* with Islamic communication theory, cultural studies, and media adaptation, thereby sustaining its relevance as a heritage practice and a living medium of *dakwah* in an era of rapid social transformation.

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